

Abstract:

The Effect of Islamic art on contemporary Syrian Art of painting.

The research required knowledge of the intellectual and aesthetic aspects of Islamic art, then standing on the factors that led to this effect, and before moving on to study paintings inspired by the aesthetics of this art.

Consequently, the research has been divided into three parts.

Part 1: Islamic Art

The first part includes studying Islamic art through dividing it into three chapters:

Chapter 1: The Genesis of Islamic Art

This chapter examines the factors of Islamic art's constitute, derived from assets and civilized Arab, in addition to Doctrine, also sheds light on the early works, methods and artistic styles, that is relied on local arts, which were thriving in that time period, such Byzantine and Sassanid.

Chapter 2: the aesthetic vision's constitution of Islamic art

Find cast in this chapter highlights the theoretical side, who had built upon Islamic art aesthetic vision, where the Doctrine was a key role in it; the chapter has been reviewing some of the aesthetic and philosophical views, for a number of Islamic philosophers. In addition to get knowledge of some ancient local artistic traditions and their impact on this vision.

Chapter 3: Attributes Of Islamic Art

The research Review in this chapter general features of Islamic art, such as: Abstract, Modification and functional, iteration and symmetry, and others.

Part 2: The Effect of Islamic art's factors on contemporary Syrian Art of painting

This part deals with factors influence of Islamic art on contemporary Syrian Art of painting, where these factors are divided into five chapters:

Chapter 1: Aesthetic And Intellectual Factors

This chapter deals with the extent's ability of Islamic art, to application as aesthetic and plastic solutions in contemporary Syrian Art of painting, and in the light of the confluence of each art in some aesthetic trends and visions which relate form, and its form's relation particularly its relation with Abstract. Neither, This section discusses the intellectual vision of Islamic art, in light of some of the trends of modern art, which shares with Islamic art some of the aspects of this vision, such as Russian "structuralism" and "Art New" and other trends.

Chapter 2: Heritage And Civilization Factor:

This chapter discusses the importance of the inspiration of Islamic art's aesthetics of, in Syrian contemporary paintings, with the consideration of

Islamic art representing a local heritage, which has richness and portability of renewal and continuity. Neither, This chapter deals with Islamic art, as a cultural and artistic nearby memory of contemporary Syrian Art of painting, which contains many of the artistic characteristics of the ancient local arts

Chapter 3: historical and political factor

This chapter exposed the political reality experienced by the Arab region in general, and Syria in particular, in the twentieth century, and its impact on many painting's trends towards cultural characteristics and local civilization, to stick to local identity, where to come about in two stages:

The first stage:

A first half of the twentieth century, where it was remarkable of borrowing foreign artistic traditions, and so after what happened in the Arab region of military and cultural European invasion, creating a clearance between the cultural artistic local actuality in Syria, and the extends of the past across successive civilizations in the same area .

The second stage:

it is the second half of the twentieth century, which attends vigorous attempts to search for local identity, through openness to cultural heritage and the old local art, as an alternative feature to the European aesthetic, which has begun to pose a threat to the local culture.

Chapter 4: Cultural factor

The role of the cultural factor appears, through multiple sources, such as books and research, which contributed to see the artistic modern European artwork, as well as the role of scientific and cultural institutions, such as college of Fine Arts, Fine Arts Association, institutes of fine Arts, applied arts, cultural centers, museums, ceremonies and associations of fine arts. Modern European art played mediator role in directing many of painting trends in Syria towards Islamic art, this search have tried to Lighting this relationship, between each of the Islamic, European art and contemporary Syrian Art of painting, through two phases:

phase1:

The influence of Islamic art in European art

there is many factors caused this effect, including Orientalism, translation, trade exchanges and exhibitions of Islamic art, as well as political and military friction, this effect came in two stages: pre-European modern art, where there were some philosophical and artistic opinions, which carried a significant impact in the Middle Arab civilization and its aesthetics , such as Della Croix in the field of art, that have served many European artists later. The stage of modern European art, where it developed many of the doctrines of modern art, which showed clearly the effect of Islamic art, such as "Constructivism", "Fauvism", " Abstract" and "Nabism".

Phase 2:

The effect of modern European art at contemporary Syrian Art of painting, there are several factors to this effect including: artistic missions, exhibitions, mutual artistic visits, books, research and scientific and cultural institutions, as well as the entry of camera, have been subjected to this effect in the applied study, by studying some of artistic solo painting experiences.

Chapter 5: Environmental factor:

This research distinguishes between the natural environment and the urban environment, which played an important role to direct Syrian artists towards the artistic characteristics of the architectural and artistic components of this environment, and we can mention some of the most important components:

1 - Architecture: It contains mosques, fields, schools, baths and shrines and castles and forts, palaces, houses and hotels, etc.

2 - Handicrafts: such as "Arabesque", Forehand Glass "Mosaic", "Earthenware", porcelain Faience, faience Qaishani, Engaged Glass, stone Ablaq, Ajami, Mineral Works etc.

3-Masterpieces: an Islamic artifacts, ceramic pots or metal, ivory or other applied arts, preserved in museums or public places, which can be previewed and found.

Part 3: Types of effect of Islamic art in contemporary Syrian Art of painting

This part is divided into four chapters:

Chapter 1: Search collection

This chapter includes twenty nine Syrian artists, and also a collection of photos. Search also adopted a number of standard elements that will help to make the analytical comparison between paintings of Syrian artists, who were selected for their paintings as samples, and Islamic works of art.

Chapter 2: visual impact

This effect is addressed according to the following themes:

First, Visual impact factors:

Two factors:

1. Views: It is mainly linked to the Islamic civil environment as previously noted.

2. Cultural readings: It relies on self-effort of the Syrian artist in search of intent for the aesthetics of Islamic art, whether through research, exhibitions or other tools and events of a cultural nature.

Secondly, Cases of visual impact:

Visual impact will be according to either of the following:

1. Directly forming profiting:

To convene the artist to include his portrait some of the artistic influences gained, intentional or conscious, and it will be according to two ways:

A - Fine employ symbols and Islamic motifs.

B- Adoption of plastic formulations and solutions related to Islamic art.

2. An optical unconscious stock:

The artist depends on his visual stock which is linked to Islamic artwork, and often this is done according to a mechanism based on the unconscious.

Then the search moves to study the samples or functional testing, which falls under visual vulnerability, the experiences of each of the artists: Edward Shahda, Abdul Latif Alsamudy, Nasir al-Shura, Louay Kayali, Mounir Shaarani.

Chapter 3: intellectual influence

First:

Intellectual spheres of influence:

The intellectual influence of Islamic art in contemporary Syrian art of painting takes two ways:

Direct impact (Islamic Art) - indirect impact (through European art as a mediator).

Second:

The types of intellectual influence, there are two types of intellectual influence:

1. What has a direct relationship with specific data to the work of art, of mathematical relationships and plastic solutions?
2. What to do with the intellectual and philosophical bases, which are the Islamic art based on, as none simulate reality, and the functional dimension of the work of art, and perfection, and the denial of the artist.

Then moves to study the samples or artistic experiments that fall under the influence of an intellectual experience of all of the artists: Asaad Arabi, Mahmoud Hammad.

Chapter 4: Spiritual Influence

The spiritual effect takes two Types:

First:

Formal Type: Any formal aspects resulting from spiritual influences.

Second:

Moral Type: Which regards about the moral significance of associated with the beauty of

The Islamic art, and inherent in these effects.

Then moves to study two Syrian artists, as characterized by their experience with both the formal and spiritual type, namely Mohammed Gannome and Abdul Razzaq al-Samman.

Then the search concludes numbers of findings and recommendations, and caused the meaning of this search.